

Monday Oct 26

Announcements: Clarissa booked a toyota commercial. Marc booked an audio book and is back on his soap show.

Alex  
Skeleton Twins  
1st incarnation

A: It wasn't as playful as rehearsal. Connected to him in moments. Circumstances there, words my own. Environment is last on my mind. The transition after the call was messing with me.

S: It seems like the circumstances around his former teacher is alive for you and your relationship with your brother is alive. What about the not playful.

A: My energy is different because I hurt myself over the weekend. I haven't moved in the last 2 days. I felt a little trapped in place.

S: you have gotten so specific in your recalls. Since paradigm class, the specificity and your work has changed so much. Your relationship to your art has never been better. Covid has rocked for your work. You seem like you've been doing things with your time.

There's a change with the injured leg that wasn't brought into the circumstances. I think if that had been folded in, the different in the opening wouldn't have affected the feeling of being tied down.

Has anyone not had this happen: you're on stage and your partner leaves and you are alone on stage. It's not a tell that you're not deeply involved. Very often when you're alone, the circumstances are different. When you're with your brother, you're having a good time and then you see the phone. Even if all the things are alive but in play something else is happening.

A: She storms out so that painted a picture of what that was supposed to be. It could be a slow progression.

S: It could be wanting to storm out and not. The first thing I might do, have you brought into the circumstances that people are looking at you? You're dressed like a cowboy. That's the first thing I would want to bring in. If you recognize there is some self-consciousness, bring it in.

A: It led me to explore the circumstances. He lied to me about where he was.

S: the path of the oppositional thinking in your work has been great. You're not trying to make something happen. I'd go to the simplest answer first. It's good to know that you are injured because that answers some of my notes. Bring it into your exploration and absorption. People always say "use it" which is good if it's in the moment. You can't storm out even if you want to. You find that stuff if you spend time with it. Bring it in. If there is a persistent issue and you think your exploration is good, embrace it. The self consciousness is there, it might be useful. You're

sitting there with your brother having a good time and then you feel all the eyes on you. The very thing we think is a problem, is the solution, all the answer you need.

Question: B: If you have something that happened, bring it in. How far does that go?

S: There are 2 or 3 distinctions. First is an injury is not an emotional state. I need to bring that in so I can have a freedom in the moment. If you're talking about getting really mad, you have to start from where you are. If you try to suppress an emotion you either exacerbate it or you cut off your emotions. I don't need to study what made you mad but you have to study what is happening physiologically. I told a student to work with his frustrations in a few takes. The more he tried to "be happy" it messed with him. The more you let it in the more fluid your experience. I want you to arrive at where you are in your body. Then you can be fluid.

M: We talk about bringing in the things that we think might not be right for the piece. Today I was working on everything. It can all be in. It can be powerful.

S: I think it's a deeper understanding of what we've been talking about. We can accept things that aren't part of the story and continue to explore. We set up rules. I used to have rules about writing I had to have 5 hours and a schedule. Then I had kids and there was no time. 45 minutes would free up and I'd jump on it. When I took away all the imaginary needs. Everything can feed you. Most of the time we're just shaking ourselves, it's not outside forces.

Curtiss

Skeleton Twins

1st incarnation

C: I felt connected to myself and Alex. I think the circumstances in the beginning, my teacher is there but Maggie's part in that needs more work.

S: When did you realize that?

C: 2 hours before class so I tried to work on that. The words are my own except for that part. I was surprised that I had more of a sense of place. It was a fun walk to the bathroom.

C: I think the moments I was talking about that I would want to push into.

S: The only time I saw your tell was when you were talking to her about him. Making the distinction and a pre-scene assignment especially if you find that you didn't do your due diligence on a part. If you do that, you're not fucked. I think you tried to cram some work in. We were talking about cramming in the exploration.

C: I did but then I forgave myself.

S: Find out if the other work you've done supports you in that. Be numb if that's what it is. Find out what occurs to you. You went from a really hard critique with me a month ago to really making gains on this path. You've been moving incredibly well with it. You're doing great. You're doing it and you're recognizing it. The permission of not knowing and fall on your ass. You have to be willing to fall into the dirt. Take the last piece of control away.

S: Question for the room: In paradigm class today, someone said they try to cram in as much exploration as you can in a short part of time. If you're cramming, it's the opposite of fluidity and letting your thoughts go.

Question: B: how do you know when you're done.

S: when the show closes. There isn't a limit. Ray Liotta works in a similar way as we do. He would try to do 8 hours. After he did Wild Thing his career took off. When he had less time he said he missed getting to explore. It's not about time, it's do you believe in it. Are you able to sit in that world and have thoughts occur to you? That means it's moving well. When you have a problem in your life, how do you know when you're done worrying about it. It's exactly the same thing.

Question: C: I feel like I can't get further than half hour on this. 15 is more likely.

S: I had a student who was a lucid dreamer. It took our work to a different place. We got a lot of work done and got deep into it. The movie Bullworth was written in 15 minute increments. I'm not saying that's optimal. We can build on that. We've been together for a year. Your work is evolving. You're improving because of you, not me. You're doing all the heavy lifting. Personally I get to a place that gets to more fluidity when I have longer sessions. I know people that do a little bit at a time. There isn't just one way that this has to work. Follow your tendencies. Beware of the things that you think are wrong. That might be gold, especially with you. Your "no's" tend to be misidentified "yes's".

S to LD: Maybe we're going at it a little too much.

L: I feel like everything talked about needs to be explored. I don't like to prepare 3 days ahead. Bring these things in to paradigm class.

Question: C: I tend to get task minded. When we first started I asked for a list of things to think about. It helps me. My task minded brain feeds into my exploration brain. I find that having a moment of task to break it down, I can take those tidbits into creative.

S: As long as you're getting fluid with your thoughts. There is nothing wrong but you might be missing out. As long as you're able to let it go. You're more concerned about missing something. Your relationship to the given circumstances. What if you gave yourself a recall for exploration. I'm thinking about accountability and if there is a system of accountability in your exploration that might give you more freedom. I'm wondering about other ways to create that allowance.

5 questions for a recall after exploration:

1. Was I fluid or forcing or both
2. Beliefs or scenarios
3. Any circumstances that I need to get next time
4. Compartmentalizing or in chaos
5. Is there Variation?

S: compartmentalizing is when you go in a list of exploration. We're not that ordered in our mind. Your relationship to claudius affects your relationship to your mother. Chaos is easier than being ordered. People pretend to compartmentalize. You make the list because you're in chaos. My curiosity is if you do a recall at the end of exploration if you think "is there anything else I need to do". If that is there, maybe you don't need the list.

Beliefs or scenarios: are you trying to watch a movie in your mind. That can distance yourself.

I don't want you to analyze or list all the things you thought about.

Question: LB: I had a hard time exploring a narcissistic character.

S: If the label was a problem. If you're labeled a narcissist then everything becomes about me.

You could have called me if you hit a wall like that. I'd have to see if there was anything else there. If you're stuck like that, it would be a 5 minute conversation.

Question: JF: variation? Do you mean oppositional

S: are you only thinking about one thing?

Marc

Danny and the Deep Blue Sea

3rd incarnation

M: It's interesting to see what happens when you just go. The "not knowing", knowing the circumstances and what I think about things but not anything else definitively. I think I'll kill her dad. I'm afraid of my own vulnerability.

S: Yo were talking about not "landing". Why not go home with her. They end up together. Do you love her? It takes 3 seconds to fall in love and everything else is denial. The idea of landing is making that decision. You need to cook it all- who says there's one reason. Cook it all. The more you cook the better. You'll see what it is in the moment. For you, as we're moving along, the scene is going great, it's opened, there are lots of possibilities. I'd like even more reasons that have to do with her and what she's doing and pushing your buttons.

M: When she was talking about the fire shooting out of her fingers, I thought "I know". Before it was just me knowing that, it was like she was a witch.

S: You have these great moments of discovery. I would bring that into the exploration and then fuck with it deliberately. We keep breaking patterns and nothing is precious. We keep digging in. What makes you bring up Sissy when you do?

M: Maybe it's that I don't get along with parents. I'm uncomfortable and I'm trying to find common ground. It's hard to hear her pain.

S: Keep elevating, twisting, shaping.

Libe

Danny and the Deep Blue Sea

3rd incarnation

L: Connected to him, myself. I built the environment. I feel crazy. It was frustrating having an hour prep. I used all the time.

S: Time is the one thing we never have control over.

L: the rejection hit me differently. I was aware and wondered if I was pushing.

L: I feel like this run was where I should have been with absorption with the first run. I feel like I fall into patterns before I'm solid on the words.

S: They're not patterns, it's uncertainties which compromise your freedom. I was wondering if you were going to give it up to yourself. You embraced everything - even the cat, zoom things. You seem to think it's because of the comfort with the words? Are you still doing rote memorization? Let's keep doing it the pure way.

Rote isn't evil, it's just not optimal. On a set there is no purity so I let her bring it back for a bit.

For your next scene, I'd like a shoot sooner rather than later. I'd like to dispel this absorption notion. I want to get to the bottom of it and I'm not sure what it is yet. Whatever the scene we're doing next, has to have some meat. When you challenge yourself, I think it's healthy for you. We'll do a casting for you next class.